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ABSTRACT

The main objectives of this project were to conduct a writing contest for adult basic education/high school equivalency/English as a Second Language (ABE/GED/ESL) and basic literacy students and to publish an anthology of selected prose (fiction and non-fiction) and poetry entries by those students. Secondary objectives were to promote a greater public awareness of ABE/basic literacy programs and to encourage cross-membership and involvement of adult and K-college English teachers. During the year-long project, guidelines were drawn up, and rules and procedures were distributed to adult education teachers throughout Pennsylvania. Staff training activities were also initiated, and combined training with regular K-college teachers was encouraged. An evaluation process with several stages was also set up and put into practice. Next, the format and the layout of the anthology were determined and the book was printed and distributed. This report is a step-by-step description of the anthology project. Extensive appendixes to the report contain the following items: rules and guidelines, evaluative criteria for judging student writing, cover letter, student consent form, anthology postscript, anthology preface, annotated bibliography, model of the writing process, narrative of a teacher's experience with a writing project, a list of participating programs and staff members, and samples of public relations material generated by or received from the project. (KC)

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ED260184

PUBLISHING AN ANTHOLOGY OF ADULT STUDENT WRITING:

A PARTNERSHIP FOR LITERACY

Lincoln Intermediate Unit No. 12

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Pennsylvania Department of Education
Division of Adult Education and
Training Programs
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310 Project Contract No. 98-5013 in the amount of $4,265 to Agency No. 1-12-00-000-0 for the period from 7/1/84 to 6/30/85.

Copies of this project's report and product can be obtained from AdvancE at the Pennsylvania Department of Education's Resource Center or from the L.I.U.(Project A.B.E.).

This report is a result of a project supported in whole or in part by the U.S. Department of Education and the Pennsylvania Department of Education. The opinions expressed herein, however, do not necessarily reflect the position or policy of the U.S. Department of Education or the Pennsylvania Department of Education, and no official endorsement should be inferred.

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Copies of this project's product and final report can be obtained from AdvancE, PDE Resource Center, Pennsylvania Department of Education, 333 Markeet Street, Harrisburg, PA 17126-0333; or from Project A.B.E. - I.U. 12, The Little House, 619 S. Edgar St., York, PA 17403.

ABSTRACT

TITLE: PUBLISHING AN ANTHOLOGY OF ADULT STUDENT WRITING: A PARTNERSHIP FOR LITERACY

ADDRESS: Lincoln Intermediate Unit No. 12
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FUNDING: $4,265
PROJECT NO. 98-5013

DURATION OF PROJECT:

FROM: July 1, 1984 TO: June 30, 1985 NUMBER OF MONTHS: 12

OBJECTIVES: The main objectives of this project were to conduct a writing contest for ABE/GED/ESL/Basic Literacy students and to publish an anthology of selected prose(fiction and non-fiction) and poetry entries by those students. Secondary objectives were to promote a greater public awareness of ABE/Basic Literacy programs and to encourage cross-membership and involvement by members of co-sponsoring organizations.

DESCRIPTION: This writing-centered project promoted inter-organizational staff development by involving K-College English language arts teachers and adult educators in a joint effort or partnership for literacy. As an important program follow-up to recent and on-going Section 310 projects dealing with the teaching of writing skills, this project attempted to enrich current ABE/Basic Literacy programming. Adult students had an opportunity for publication beyond the local program level. K-College English language arts teachers, whether or not they were members of PAACE and/or PCTE, had an opportunity to acquire new teaching techniques and to share their efforts to motivate and publish student writing.

TARGET AUDIENCE: English language arts teachers/adult educators at all levels and our ABE/GED/ESL/Basic Literacy students.

PRODUCTS: The anthology of adult student writing and the project report.

METHOD OF EVALUATION: Project advisory team and public response.

INTRODUCTION

Because most adult educators, regardless of their academic backgrounds or certification status, are teachers content-wise of the English language arts skills of reading, writing, speaking, and listening, the Lincoln Intermediate proposed and conducted a staff development and ABE programming project which was designed to address Priority No. 9 of the PDE's 1984-85 Section 310 funding guidelines.

The activities of this project were centered around the development and publication of an anthology of poetry and prose(fiction and non-fiction) writings by adult students enrolled in PDE sponsored ABE/GED/ESL/Basic Literacy programs. By contributing to a greater awareness of these programs across the Commonwealth and the U.S., this Partnership-for-Literacy project has had and should continue to have positive impact, especially statewide. The project was both process and product oriented, English language arts teachers K-College having many of the same concerns and using many of the same instructional techniques as adult education instructors in Pennsylvania's ABE/Basic Literacy programs. The project encouraged cross-membership activities and mutual staff development opportunities between professional organizations such as PAACE(PA Association for Adult Continuing Education) and the PCTE(PA Council of Teachers of English). Separately sponsored staff development and teacher training programs for teachers of English language arts and adult educators such as inservice courses and regional and statewide conferences and workshops were promoted and enhanced by the joint support of adult educators and K-College educators. Adult educators have benefited from participation in the activities of the PCTE, and K-College English language arts teachers, both members and non-members of the PCTE, were encouraged to consider their potential roles as adult educators.

The primary programming activity of this project, the development and publication of an anthology of adult student writing, complemented the traditional emphasis of English language arts instruction based upon the study of and drill with texts and exercises dealing with the important writing skills of mechanics, grammar, and usage, The adult education instructors served as the facilitators and mentors of the adult students who wished to participate in the classroom-based "process" phase of the project. These adult education instructors, as sponsors of their student writers, selected the creative writing entries that their ABE/Basic Literacy programs then sent for submission to the project director.

An important component of the project was a creative writing contest that was co-sponsored by the PDE/PAACE/and PCTE. Members and non-member English language arts teachers who have had special training in PDE/PWP/NWP or local writing projects served as members of an advisory team(selection committee/ editorial board) for the writing competition and the anthology publication, the project's main product. This report will provide adult educators with publication and process rationale and procedures. This effort will also complement the fine work of 1983-84 and earlier 310 projects that have had growth of student writing skills as at least one of their objectives.

The creative writing in poetry and prose categories generated by this project has also served as a publication opportunity by being a motivating factor behind local program efforts to publish student writing through local newsletters and newspapers. The statewide competition and promotion of creative writing for the personal growth and development of our ABE/Basic Literacy students will help to keep the many small local efforts moving in the direction introduced by the Lincoln Intermediate Unit's 1983-84 Write-for-Life Program. ABE teachers and administrators who participated in this project received support and encouragement from the project director.

Although this project was not an attempt to revive or re-create the Adult Student Magazine, an excellent and much missed publication, and was not designed to compete in any way with the current Success Stories project sponsored by the PDE, its Partnership-for-Literacy emphasis promoted the teaching of writing in ABE/Basic Literacy programs by giving adult students an opportunity to show readers of the anthology that adults who so not yet have their high school or GED diplomas are often quite capable of composing their reflections, ideas, and inspirations in readable and worthwhile ways, modes, and styles. The primary affective goal of this project was to "facilitate the self-directed learning efforts of autonomous and responsible individuals who deserve to be treated with respect and dignity"(from PAACE Statement of Ethics). These writers are the "autonomous and responsible" adults who have been doing something constructive about improving the quality of their lives. These non-professional writers are our ABE/GED/ESL/ Basic Literacy students.

OBJECTIVES:

-To Establish rules and categories for a writing contest open to adults enrolled in PDE-sponsored ABE/GED/ESL/Basic Literacy programs.

-To enlist the support of PCTE members and other K-College teachers of writing as judges of this writing contest.

-To utilize What's the Buzz? and the PCTE Newsletter as one of the means of publicizing and promoting the writing contest.

-To encourage the recognition of the students who wrote the top entries in each category in local papers, in the above publications, and at the 1985 PCTE Conference and/or the 1986 Mid-Winter PAACE Conference.

-To establish an advisory team(selection committee/editorial board) for the publication of this project's main product, an anthology of prose and poetry by adult students.

-To develop and publish an anthology of creative writing by students enrolled in ABE/GED/ESL/Basic Literacy programs.

-To enlist the support of the PCTE for the co-sponsorship of this anthology project.

-To give a short presentation at the 1984 PCTE Conference on recent and on-going 310 projects related to improving the English language arts skills of our adult students.

-To encourage cross-membership involvement of K-College English arts teachers and part-time/full-time adult educators.

-To establish an informal special interest group in the PCTE and/or the PAACE for supporting the professional growth of Adult educators who teach English language arts skills.

-To distribute the anthology to the school districts and ABE/Basic Literacy programs which sponsor student writers, and have copies available at the 1985 Fall ABE Workshops and, if the supply permits, at the 1986 PAACE Mid-Winter Conference.

This writing-centered project, which was conducted from July 1, 1984 to June 30, 1985, has accomplished most of the goals stated above. The creative writing contest was publicized primarily by means of a brochure and cover letter sent to program directors and administrators. The deadline for entries was May 1, 1985, making it possible for participating programs to submit creative writing entries from students who were in first or second-semester classes or both. The anthology has been distributed widely, with several copies sent to literacy project directors in other states, in addition to the participating adult educators and their student writers.

George E. Rutledge, Instructor/Coordinator of Project A.B.E. in York, served as project coordinator and anthology editor. Mr. Rutledge is an experienced adult educator who also has over fifteen years' teaching experience at the secondary level. In 1980 he became project coordinator of

the Lincoln Intermediate Unit's writing project entitled "The L.I.U./Penn State(Capitol Campus) Writing Project." During that time he served as a resource consultant and support person for K-College teachers in York, Adams, and Franklin counties. In 1983 he returned to a full-time position in adult education. He has continued to support the WRITE cause in adult education programs at the local and state level. In December of 1983 he was presenter at the NAEC in Philadelphia where his topic was the teaching of writing in ABE/GED programs. He conducted a Section 310 Project, the L.I.U.'s Write-for-Life Program in 1983-84, and spoke at the 1984 P.A. Vocational Education Conference about his research and work with employment-oriented adult students. Mr. Rutledge has taught writing-centered English language arts courses at all levels, including a special inservice course for adult educators interested in the teaching of writing. He is presently serving as Vice-President for I.U.'s of the Pennsylvania Council of Teachers of English.

Copies of this report and the anthology will be stored by the PDE in its Resource Center(AdvancE), 333 Market St., Harrisburg, PA 17126-0333. Because the objectives of this project are closely interrelated, separate chapters were considered inappropriate for this report.

THE PROCESS

The project coordinator determined the tentative categories for the anthology and introduced the partnership concept to the Board of Directors of the PCTE in October of 1984. After a project monitoring/evaluation visit by an adult education staff member from PDE, the project director revised the categories and drafted a brochure and cover letter for a statewide promotion of the creative writing project. By encouraging relatively short prose and poetry entries in separate GED, ABE, and ESL categories, the coordinator hoped to encourage all levels of ABE/Basic Literacy students. By permitting one or several entries from each sponsoring ABE/Basic Literacy program, the coordinator hoped to encourage

participation from a variety of programs, large and small, across the state.

RULES AND PROCEDURES FOR ENTERING THE CREATIVE WRITING COMPONENT

The contest guidelines are included in this report as Appendix A, and the accompanying cover letter as Appendix B.

STUDENT CONSENT FORM

Because publication for audiences and readers beyond the ABE classroom was the goal of this project, a student consent form was designed to encourage a real partnership between adult instructor and adult student. Both were asked to sign the form which was then mailed with the prose and poetry to the project coordinator.

The form, included in this report as Appendix C, was very helpful throughout the project. One detail that was apparently not very clear to participating programs was the need to specify the enrollment category of each student writer. Phone calls were made and notes sent to sponsoring programs in order to determine appropriate enrollment categories. In a few cases the project coordinator or his Write-for-Life associates called sponsoring teachers and administrators in order to determine whether the student(s) had fully understood the intent and essence of the student consent form. The anthology's postscript, which refers to this occasionally sensitive matter, is Appendix D.

PROCESS PARTNERSHIP

When the project title was composed("Publishing an Anthology of Adult Student Writing: A Partnership for Literacy"), the project coordinator emphasized the co-sponsorship efforts of members of PCTE and PAACE. As he continued to plan for the creative writing component, he began to see the necessity of another partnership for literacy, the very crucial relationship between adult student and adult education instructor. The WRITE approach to their partnership can yield the best results when:

1. The adult education supervisor supports teacher efforts to nurture the growth of adult student writers.
2. The adult education instructor is very enthusiastic about writing for learning and personal development.
3. The adult education instructor plans for and guides students through a variety of writing activities - most of them non-threatening.
4. The adult education instructor writes during class writing activities and is willing to share his writing and writing problems with students.
5. The adult education instructor has patience.
6. The adult education instructor is a good listener.
7. The adult education instructor encourages inspired writing even if it doesn't fit the assignment or the form stipulated.
8. The adult education instructor allows students to write on just about anything, but encourages them to write autobiographical material and to supplement it freely with imagined details.
9. The adult education instructor has students write toward the eventual goal of publication or performance for a local audience.
10. The adult education instructor is a careful reader of students' works, but he/she senses how critical to be with students so as not to discourage them.
11. The adult education instructor conveys to his/her students a sense of high expectations.

As indicated by the preface(Appendix E) and postscript comments, students and teachers were encouraged to share emerging drafts in both one-to-one situations and, when students were willing, in small-group or class sharing activities.

As the writing contest component of the project was publicized, the coordinator realized the significance of additional partnerships for literacy. A project of this nature requires that dedicated adult educators work with their local colleagues and with their program administrators in order to submit pieces of student writing to the coordinator. As mentioned above, additional communication between local staff members and project team members insured that authenticity and accuracy were at a high level. Another essential partnership was the cooperation of editorial/advisory volunteers and judges with the project staff. Judges and advisors were very helpful and prompt in their responses. Our Words, Our Voices, Our Worlds would not have been possible without these partnerships for the WRITE causes.

PROCESS INSPIRATIONS(BOOKS, MAGAZINES)

Throughout the project the coordinator was greatly influenced by and is indebted to the work of four literacy advocates -Tana Reiff-Sodano, Eugene Madeira, Marc Kaminsky, and Alan Ziegler. Adult educators in Pennsylvania should certainly be familiar with the work of Tana and Eugene. Among many impressive things that each has done in adult education, Tana has developed and edited the Adult Student magazine, and Eugene wrote Reaching the Least Educated - Pennsylvania's Handbook on Recruitment. (Adult Enrichment Center, School District of Lancaster, 1980). Both of these publications devote much energy and space to motivating and publishing adult student writing. Alan Ziegler's The Writing Workshop, Vol.1 and

Marc Kaminsky's What's Inside You It Shines Out Of You are two valuable resource texts for any adult educator who wants to improve his or her skills as a teacher of writing. They are included in the annotated bibliography (Appendix F). Both works are the WRITE stuff.

In terms of anthology format and design considerations, the one anthology which most influenced the appearance and layout of Our Words, Our Voices, Our Worlds was Art for Our Sakes-Poems and Stories of Pennsylvania. This anthology of selected works by creative writing students at the Pennsylvania Governor's School for the Arts, 1979, was published under the direction of Arthur Gatty. Adult educators interested in putting together a book of adult student writing can also contact local high schools and colleges in order to request sample copies of literary magazines and other kinds of student-written publications.

SOME REASONS FOR SUPPORTING THE WRITE CAUSES

- The published writing of students is often easy for other students to read and usually more interesting than most other reading materials.
- Writing projects encourage adult student readers to try writing.
- Writing projects/classroom writing activities can motivate students to share their cultures, feelings, and ideas.
- A publishing activity might be the first opportunity most students have had to see their work in print. It can be a boost to their self-esteem and a key factor in motivating them to persevere.
- Student writing often gives staff new insights into student potential, interests, and attitudes.
- Writing activities can promote better teaching and better student-teacher relationships.

- Publication activities such as success and inspiration stories can be good tools in the recruiting process.
- Process-to-product writing activities can give students a feeling of participation and help them to be proud of their achievements and their school.
- Exposures to other cultures and life experiences can lead to friendships.
- A successful publication experience might provide a student with the motivation to continue and complete an educational program.
- A publication project can help adult educators publicize their work and their contribution to the community at large.
- Publications which consist mainly of student writing can be a kind of "report card that provides students with a form of recognition for their work and their progress in learning to write....a kind of public commitment"(Tana Reiff).
- Student publications are a positive statement that adult education programs are not conducted in a vacuum but are related directly to students' personal, family, and occupational goals.
- The instructor who publishes student writing says that she values both the writing and the writer.
- Published writing has a real audience beyond the teacher. Students gain a sense of themselves as real writers.
- Peer groups assume increased importance as students engaged in publishing projects read each others' writing. As students interact with each other, they move toward a common goal of publication, reinforcing and contributing to each others' success.

Two Valuable Resource Texts

The discussion which follows describes the writing process and offers adult educators some suggestions for process-conference teaching. Alan Ziegler's The Writing Workshop - Vol.1 and Donald Murray's Learning by Teaching are the basic sources for this relatively short introduction to the WRITE approach Both books are included in the bibliography.

The Writing Process

An essential step in creating an atmosphere conducive to writing is to discuss with the students how complicated and difficult writing can be. Tell them that even the best writers make mistakes, lose their way, cross out, and are constantly reminded how hard it is to write well. Tell them that good writers tend to mark up their papers more than others. Our students probably don't realize how difficult it can be for a good writer to put down a series of flowing, effective sentences or lines of poetry. So, when these students can't write easily and/or quickly, they get discouraged because they assume it is because that can't do it at all. They shouldn't feel like they are inadequate because a stream of beautiful phrases doesn't "flow like water at the turn of a tap."

Any discussion of the difficulty of writing should be prefaced by saying that students should feel comforted at how well thay do considering the complexity of the task. Rather than feeling intimidated by their writing problems, an understanding of the writing process can help them do even better.

After many years of emphasizing product rather than process, in the last ten years education researchers have turned their attention to identifying components of the writing process. Although there are no formulas, there are patterns, and several models have been presented of the phases that occur during the course of writing. Appendix C is one such model. The writing process differs from author to author, and each author may vary the process from piece to piece.

Because the phases often overlap, the writer is constantly selecting and rejecting words and thinking associatively throughout the writing process.

Phases of the Writing Process

Prewriting

Prewriting is pre-writing. It includes everything that we do to get started. Thinking can be prewriting. Doodling can be prewriting. Making lists can be prewriting. Asking questions can be prewriting. It is what we do before(pre-) we begin writing. It includes getting into the mood and thinking about and sorting through potential material. This phase may occur anytime. An idea is forming. The writer may not know what, but he can sense that something alive and clear will emerge.

Prewriting can involve more than this. Sometimes a faint glimpse of an idea will work itself into a clearer picture, the subject eventually enlarging itself until the composition's shape and scope are almost complete in the writer's mind. A poet once commented, "I wrote a poem on the subway today. Now I just have to put it on paper."

Prewriting can consist of coming up with an opening phrase or a tentative plan of attack - anything to help eliminate the often threatening blankness of the empty white page. Some writers ease slowly into writing, while others skip prewriting and jump right in to drafting their thoughts. Many of our students do not realize that they may need an incubation period before they begin writing. They should not feel pressured to get started right away. We should help them understand this, and we should avoid admonishing or helping students who have not begun to write. In fact, they may actually be engaged in prewriting.

Exploratory Writing

This phase is sometimes partly incorporated into the prewriting phase. During the exploratory draft, writers find it helpful to concentrate on what they are saying without consciously diverting energy into grammar, punctuation, sentence structure or overall form. They should try to suppress such self-critical thought

as, "This idea isn't worth much" or "This image doesn't seem appropriate." The mind should be fluid at this stage and every form of resistance to a complete release should be rejected. Although it may be easy for us to walk and chew gum at the same time, it is extremely difficult for our minds to think creatively and critically at once.

Many writers find that "freewriting"(automatic writing or brainstorming) is a good technique for exploratory writing. Freewriting consists of writing non-stop without pausing or looking back, usually for a set time period. If writers get stuck, they can write, "I don't know what to write" or "I'm stuck" or they can write about their physical environment("My arm hurts" or "I hear a bird singing outside"). The idea behind freewriting is to keep the creative juices flowing.

Freewriting is a device to help writers get down those often elusive first words, one of the biggest problems writers face. Anything that gets them going we should try. Alan Ziegler cautions us not to hold our students accountable for their exploratory drafts. Our main concern should be that they write.

Developmental Writing

During this phase, which may span several drafts, the material is shaped. Writers become more conscious of language and structure as they develop and connect ideas. They remain open to expansion and change, but they narrow in on the finished product.

Developmental writing includes the first stage of a two-tiered revision process, which writer/teacher Donald Murray calls "internal" and "external" revision. As Murray sees it, internal revision includes "everything writers do to discover and develop what they have to say, beginning with the reading of a completed first draft."

Writers decide what they want to say, and they make changes to insure that they are saying it in the best way possible to meet the demands of a particular piece. At the end of this stage a writer can read a piece in search of the differences between what he or she hoped was written and what he or she has actually written.

Then the writer tries to eliminate those differences. External revision occurs when the writer has produced either what he or she set out to accomplish or something that took shape along the way. In the final stage of revision, writers make their work presentable to their readers. They pay special attention to grammar, punctuation, and sentence structure. This is the time when writers reach for their dictionaries and usage books. They pay attention to the conventions of form and language, mechanics, and style.

Last Look(s)

After completing a piece of writing, a writer often lets it sit for a while - an hour, a day, or longer - before taking a last look. A mistake or another way of saying something may become apparent.

No one model of the writing process can describe how everyone writes. The model I've given through Murray and Ziegler is a point of reference. In actuality, the writing process may not proceed in a linear way from start to finish. Writers often move forward and backward among the various stages as they work on a text.Ziegler says that students should be cautious about constantly jumping forward to external revision. Not only can this break the flow of writing, but students might spend ten minutes working on one sentence, only to delete the sentence later on."Writing is a constant process of discovery and unfolding as a piece develops."

Getting Started in the WRITE Directions

In the early conferences or class meetings, we can go to the students and ask them questions about their subjects. If they don't have subjects, we can ask questions about their lives. What do they know that we don't know? What are they authorities on? What would they like to know? What would they like to explore? We need to be friendly and interested in them as individuals, as people who may have something to say.

As their drafts begin to develop and as they find the need for focus, we should be a bit removed. We should try to be a fellow writer who shares his own writing problems, his own search for meaning and form.

Finally, as the meaning begins to be found, we should try to lean back and be more of a reader. We should be more interested in the language and in clarity. We should begin detaching ourselves from the writer and from the piece of writing which is telling the student how to write it. We should become fascinated by this detachment which is forced on student and teacher as a piece of writing discovers its own purpose(Murray).

Early in the Process - Don't ask a student what she thinks of her paper. Instead, ask questions such as the following:

What's your purpose in this paper?

What are you trying to do in this paper?

Have you read it to a friend?

What did you learn from this piece of writing?

What parts of the paper do you like the most?

What surprised you in the draft?

What parts of the paper did you have trouble with?

Later on:

Where is the piece of writing taking you?

What's the most important thing you're saying in this paper?

What happened after this? How did you feel?

What questions do you have of me?

What do you intend to do in the next draft?

What can you do to make this beginning better?

Can you think of a different way to say this?

The words on the page don't tell me that. How could you write it to let the reader know?

Students have a right to expect the teacher's opinion of the work, and the teacher has a professional obligation to give it, but don't tell the students exactly what to do. Don't do it all for them. They must think for themselves.

Listen to the students. How are they responding to your suggestions and questions? The conference should be a genuine conversation. Where are the ideas coming from? If they're all coming from the teacher, then the students aren't really participating, just appearing to be. Lead students to talk about their special interests in more detail. As discussion narrows, they will often find topics and purposes. Conference teaching is an indirect method designed to help students find their own way.

If we want to encourage our students to write for life, we have to help them become actively involved in the criticism of their works. We have to offer support and learn how to ask the right questions.

Some More Reasons for Publishing Student Writing*

- Publishing focuses more on the process of writing than on the product. Since the ultimate purpose of publishing is the production of a finished piece of writing, this may seem a curious contradiction. In writing for publication, students engage fully in the dynamics of the writing process. As they consider the needs of a real audience beyond the instructor, they take more care with their writing and come to understand the necessity of substantial prewriting and of repeated drafting, of revising for more than cosmetic reasons. The result is better writing.
- Publishing helps to decrease writing apprehension. Often, the students we meet in our classes are writing apprehensives who have had but little success. By entering actively into a publishing project, the apprehensive writer achieves success as a writer, and in learning to write and to produce good writing, that writer begins to develop self-confidence and self-esteem. Success in writing works to create a more positive attitude toward writing in particular and learning in general. The writer grows, thereby validating our work in teaching writing.
- Publishing reinforces learning. As a student works to "say it right," he focuses tightly on content; in preparing a piece of writing for publication, he tends to probe a subject ever more deeply until that subject becomes his. And as he works through the final stages of the process, he considers correctness; so his

*From NWP Network Newsletter-October, 1984 -"How to Publish Student Writing" by Bill Bridges.

understanding and use of grammar and mechanics are reinforced.

- Publishing helps make the English language arts class fun. It is an active rather than a passive enterprise; as such, it engages the student's attention and interest more fully than other less active, less student-centered activities can.

If our students are to value writing as something other than one more English language arts assignment, they must write often in an environment that focuses on real writing for real purposes. Publishing projects help create such an environment. To motivate student writing - publish.

Before turning to the evaluation section of this report, readers might want to consider a publishing "success story" that Jayne Nishizaki tells about her work with ESL students. "Multilingual Voices" is a really exciting piece on the topic. It has been included as Appendix H.

Evaluation

The project was continuously evaluated through self-assessment monitoring activities by the project coordinator and his advisory team. The advisory team assisted the coordinator in determining the content of the anthology, and the PDE staff 310 Project monitor/evaluator provided very useful feedback as the creative writing component was being designed. The writing contest judges evaluated the student writing according to rules and guidelines for different categories.

Selection and Submission of Writing

Because a good representation from adult education programs across Pennsylvania appeared likely to 1.)ensure the development of a quality product and 2.)signify a substantial degree of staff involvement and professional growth, the adult education instructors in each local program were asked to submit student writing that they had already evaluated according to the criteria established for each category. The instructors were requested to indicate that each entry was an original composition of an adult student writer. It is

extremely important to note that feedback from peers and/or instructors during the process of writing was to be encouraged. Receiving feedback/reactions as a piece is being developed does not remove ownership from the adult student writer. Each adult student was expected to make all decisions concerning revisions and the form and style of the final or submitted entry. Reactions to a piece of writing were not required, but they were considered a legitimate and often very valuable part of the writing process.

Local adult educators were asked to evaluate each piece of student writing before they submitted entries to the project director. Evaluative criteria for each category were developed and included in a mailing that was sent to all PDE-sponsored ABE/GED/ESL/Basic Literacy programs. Local staff members were asked to read each entry and evaluate it holistically(general impression) according to the primary traits most likely to be associated with each kind of writing category. This preliminary evaluation procedure was easy for the adult educators to use. No special knowledge of or skills in writing evaluation techniques were required of local staff.

Local adult educators were encouraged to announce the writing opportunity/ invitation to their students, introduce the writing categories, and clarify the process-oriented(sharing/feedback) nature of the supportive atmosphere in which the writing was to be done. They were also expected to make sure that the students understood the general composing time-line in order to meet local deadlines for completion of pieces to be submitted for preliminary evaluation by the local staff.

Local programs were invited to submit up to three entries per category. In order to encourage maximum participation by adult students at the local level, a limit was set on the number of entries by a single student that local staff could submit to the project coordinator. That number was set at three(3) - one entry per student per category. For example, a GED student could enter one piece of writing in each of three categories. The intent of such a limitation was to minimize those situations where one adult student would tend to dominate his or

her peers and discourage them from submitting entries to local staff. A local program could submit one piece or up to 27 pieces of writing for the first round of judging.

First Round of Writing Evaluation

The project coordinator received all pieces of student writing from several programs across the state. The participating programs are included as Appendix I. He read and organized all entries for the second round of judging by coding them and preparing master lists. Because the number of entries was satisfactory but not overwhelming, the project coordinator then studied all of the entries for presentation to the judges. All of the entries were then read by three English language arts teachers who had been prepared in advance for handling the criteria and the categories. These judges indicated their preferences and returned the entries to the coordinator. It must be noted that throughout the entire evaluation process all of the judges read and reacted to the writing without any knowledge of the students and their sponsoring programs.

Second Round of Writing Evaluation

In addition to a careful reading and response from the three judges mentioned above, all of the entries were read by a second set of three representatives from an appropriate broader readership. One reader was a GED student who had demonstrated a lifelong love of creative writing, another was a staff member with elementary teaching experience and adult/secondary education counseling work experience, and the third was a non-enrolled adult member of the community. Their ratings and responses to the entries were harmonious with the first round evaluations.

Third Round of Writing Evaluation

Following the second round of judging, the project coordinator selected the top entries in each category and prepared three separate sets of entries for consideration by the final round judges. These entries were mailed to the judges

with reminders on criteria and purposes of the project's creative writing contest. These three judges were highly qualified for the task. Two are members of the Board of Directors of the PCTE, and the third judge was a Writing Fellow of the former L.I.U./Penn State(Capitol Campus) Writing Project. All three judges commented about the worthy goals of the project and the sincere, sometimes very strong voices of the adult student writers. All three were eager to receive copies of the anthology.

Selection of Entries to be Published

After much agonizing by the project coordinator and discussion with the advisory team, a few pieces were pulled from the anthology files because they were not suitable for publication in a PDE-sponsored project. Fortunately for all involved in this selection process, most of the entries were suitable for inclusion in the anthology. Although several pieces dealt directly with mature or adult subject matter, the question of exclusion was never seriously raised by anyone involved with the project. Life is hard for many of our students, and they have a right to express their feelings and opinions. We need to understand their worlds and encourage their desire to write about their experiences. Of course, many adult educators have been through some tough times themselves. The title page and preface help prepare readers for all of the voices that follow.

Some Responsibilities of the Instructor/Editor/Coordinator

1.) Check out any material that could be embarrassing to the author or anyone else.

2.) Make sure nothing gets published containing glaring grammatical errors, misspellings, or blatant lapses in writing.

3.) In some cases, tighten a phrase if you are fairly sure that such a change is not beyond the student's own capability. Try to eliminate redundancies or particularly bad lines, but do not make any changes that violate the voice of a piece in order to make it "better."

Format and Layout of the Anthology

The project director visited two local printers in order to talk about the project and the anthology design. Both printers were interested in the project, offered many options, and expressed a willingness to work closely with the project coordinator during the publishing process. They gave the coordinator books and guides on print size, print types, paper and cover materials, and possible color combinations.

The project coordinator decided to arrange the pieces in a balanced fashion, attempting to place them for variety of mood, mode, and subject matter. The advisory team agreed with this arrangement and offered a few suggestions for editing considerations and visual appeal. After selection of the printer for the anthology job, the coordinator prepared the entire anthology layout for review with the advisory team. Some editing and selection matters are included in this report so that any adult educator who wishes to attempt a similar project will have an opportunity to avoid some of the little crises which publishing projects can present to editors and coordinators.

When the anthology was ready for submission to the printer, the coordinator met with the printer and discussed all details of the final product. One book from which just a few hours of reading were very valuable to the coordinator at this stage was Clifford Burke's Printing It(see bibliography). All of the advanced reading and planning paid off for the project coordinator because the printer seemed to be very impressed by the text of the anthology and by the details of the job that had been considered prior to this meeting.

Some Editorial Board Decisions

1.) Will everyone be included in the publication, or will you pick the best work, even if that means one student may have three pieces and another none?

2.) Do you want to include artwork? If so, should drawings illustrate specific

writings, or should they be independent of the writing - or a combination of both? Artwork can be good "filler" for "white space."

3.)How do you want to organize the magazine: by theme, by form, by author, by instinct(if it feels right), or at random?

4.)Do you want an introduction? What should it say? Who should write it?

5.)How will the material be selected? Any advisors?

6.)Will editor(s) make suggestions for revisions?

7.)How will the magazine be distributed?

Proofs Positive

The printer outlined the type-setting procedures and proofreading needs of the printing job. He gave the coordinator a one-page proofreading guide and offered suggestions for handling the first proof copy. The proof copy was a complete anthology except for the ink and paper colors and materials. The coordinator read the proof and discovered about twelve errors. He also decided to add some comments and information on a few pages. This being done, the proof copy was returned to the printer.

The original proof copy was promptly corrected by the printer and returned to the coordinator. Two staff members were asked to read through the anthology proof, and only a few errors were detected. This second proof copy was returned to the printer with directions for the final(actual) printing job. In terms of the project time-line, the printer's cooperation was excellent. The anthology was printed in time for initial distribution in early August, 1985. One piece of advice that we want to offer readers interested in doing something similar is that you should make sure you prepare a second copy of the entire package you give the printer. You'll be glad you did.

Responses to the Anthology

Although the project team was very pleased with the final product, the coordinator was surprised and, at least for a short time, a little vexed by the length of the anthology. Both the original layout and the printer's estimate

indicated that the anthology would be close to 90 pages. The coordinator's layout version had been prepared with anthology-size specifications. As he discovered upon careful examination of the anthology product, the printer had sharpened the illustrations by reducing their size without sacrificing the suggested positions relative to the pieces of writing. This visual or design improvement, when combined with the final type style and the size of titles and texts, resulted in a 72-page publication, not counting the four sides of the cover. To date, all reactions to the appearance and length of the anthology have been good.

In terms of general response to the anthology, the reactions of readers at all levels(students, staff, administrators)has been very positive. Extra copies have been requested by adult education practitioners and by some of the adult student writers.

Next Steps

One of the secondary objectives of the project was to determine whether or not a similar effort would be appreciated in the future. General evaluative or critical response at this early point tells us that a future anthology project would probably be supported. The funding source, at least from the project coordinator's understanding, should be other than Section 310 monies. Having taken a chance and risked disaster with this project, we know that there is plenty of interest across the state. If we were to do something similar in the future, we would work even harder at getting information into the hands of the adult education practitioners. We suspect that many of our introductory mailings never reached the ABE/GED/ESL/Basic Literacy teachers, but we are happy to report that enough information did reach the teachers and students to insure a quality product, a student-written anthology of prose and poetry.

A Summary of Selected Areas for Improvement

1.) In response to project monitoring and self-assessment results, we attempted to give student writers several entry options. We encouraged short poems and short prose pieces. We also tried to get fiction and non-fiction entries within the prose classification. Although we did get plenty of poetry and an adequate number of non-fiction entries, we did not get as many fiction entries as we wanted. We believe that future efforts to promote creative writing should include samples of actual student writing in all categories.

2.) We were disappointed with the lack of a sufficient number of ESL entries, but we remain convinced that ESL students can produce very acceptable writing in all of the categories. Perhaps program administrators and supervisors assumed that ESL students wouldn't be able to write pieces that would meet the guidelines of the contest. Our experience tells us that they want to write and can write. Some fairly recent commercial publications are aimed in the WRITE ESL directions. We'll keep trying.

3.) We advise coordinators of similar projects to get introductory mailings out as soon as possible after the school year is underway. Mid-September or early-October mailings would be ideal. A December or January follow-up letter would also be appropriate for the WRITE reasons.

Anthology Distribution and Project Dissemination

The project was promoted in What's the Buzz? and in the PCTE Newsletter. Certificates of recognition and achievement were sent to all finalists via their adult education program sponsors, and enough copies of the anthology were sent to participating program staff so that each staff member and each student could have a personal copy. The project coordinator plans to distribute

copies during the 1985 Fall ABE Workshops. As this report is being prepared, requests continue to come our way for additional copies.

In the cover letter accompanying each anthology mailing to local programs, the project coordinator offered to send interested adult educators a copy of his 1983-84 Write-for-Life Program and a copy of this report. In addition to the copies sent to AdvancE at PDE, a copy of the anthology and the report will be sent to ERIC.

The coordinator encouraged local program staff to publicize the achievements of their students. A good example of this good PR effort has been included as Appendix J. The coordinator prepared a press release about the project and spoke to a local newspaper editor about a feature possibility. The WRITE work continues.

Category Guidelines

Poetry - Poetry entries may be in any form of verse, rhymed or free. The total number of words of an entry must not be less than 50 words or more than 150 words.

Fiction - Fiction entries may be very short-short stories or short mini-drama scripts of dialogue between two imaginary characters. These entries should be between 300 and 600 words. A short-short story is a very tightly constructed story that concentrates on one central idea, conflict, or situation. The conversation between two characters in the mini-drama scripts should move from confusion to understanding or from a question to an answer.

Nonfiction - Nonfiction prose entries may be friendly or personal essays, letters to an unknown editor, public forum/opinion pieces, meditations or inspirations, and focused autobiographical or biographical sketches such as descriptions of real experiences. These entries should be between 250 and 500 words.

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Whether serious or humorous or any combination of tones and flavors, each entry should reflect the writer's own thoughts and feelings and/or be the result of the writer's own imagination and creative process. Students should write their poems, fiction entries, and nonfiction pieces for adult readers.

Each entry should have a title.

Guidelines(cont.)

Each piece of writing must be an adult student's original work. Instructors must sign a student consent form verifying that each entry is the work of an officially-enrolled ABE, GED, or ESL student.

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Normal classroom assistance may be given. Instructors may point out and ask students to correct errors in spelling, punctuation, and grammar. It is also permissible for instructors to give general constructive criticism and suggestions while students are in the process of crafting their pieces of writing. Peer responses are encouraged.

****

The project coordinator reserves the right to make minor changes in wording, grammar, spelling, and punctuation if such minor editing is necessary to enhance the probability of arriving at a quality publication. Instructors should take care to prevent the submission of entries that might offend any individuals or groups.

****

If instructors have original student writing by adult students who are no longer active in their classes but who were enrolled in PDE-sponsored programs after July 1, 1984, they may submit that writing if they obtain students' permission and their signatures on the student consent forms(Please make needed copies of the form provided).

****

Brush-up students should be classified as GED students for the purposes of this project.

Each piece submitted should be attached to a completed student consent form. Local programs may submit up to 27 pieces of student writing if they have ABE, GED, and ESL programs. There is no minimum number of entries. Program directors/supervisors should not hesitate to send one or two entries if that is what the instructors are able to get from their students. We want to receive entries from programs all over Pennsylvania, large or small.

Manuscript Specifications

Each entry should be typed(double-spaced) or printed/written neatly in black or blue ink on plain white 8½ x 11 paper. The adult student's name should be typed or neatly printed/written on the back of the entry(upper-left corner).

Submission Deadline

All entries should be mailed to George E. Rutledge at Project A.B.E. by May 1, 1985. Please mail entries and consent forms to:

George E. Rutledge
Project A.B.E.-I.U. 12
619 S. Edgar St.
York, PA 17403.

Local Writing Contests

If you anticipate a large number of entries from adult students in your local program(s), you might want to sponsor your own local writing contest. The top three entries from each categor would then be the entries that you would send to George Rutledge for two more rounds of evaluation.

Evaluative Criteria for Judging Student Writing

Judges should look for the following qualities of good writing:*

1. Meaning - There must be content in an effective piece of writing. It must add up to something.
2. Authority - Good writing is filled with specific, accurate, honest information. The reader is persuaded through authoritative information that the writer knows the subject.
3. Voice - Good writing is marked by an individual voice. The writer's voice may be the most significant element in distinguishing memorable writing from good writing.
4. Development - The writer satisfies the reader's hunger for information. The beginning writer almost always overestimates the reader's hunger for language and underestimates the reader's hunger for information.
5. Design - A good piece of writing is elegant in the mathematical sense. It has form, structure, order, focus, and coherence. It gives the reader a sense of completeness.
6. Clarity - Good writing is marked by a simplicity which is appropriate to the subject. The writer has searched for and found the right word, the effective verb, the clarifying phrase.

We believe, as Donald M. Murray wrote in the English Journal(March, 1979), that "these qualities are the same for poetry and fiction as well as non-fiction."

*Our adaptation is printed/authorized by the NCTE(National Council of Teachers of English).

Judges will read each entry and rate it according to the above qualities and the following category-specific primary traits:

Poetry - Image is the core of poetry. An image should manipulate the reader, moving his or her eyes if not his or her soul. Readers of poetry want to feel the hands of the poet at work, and also, the voice which brings those hands to life.

Fiction - Fiction is about people and conflicts. Fiction mirrors reality. Whether the images are distorted or painfully sharp, reality is always present. Fiction entries should present images; the stories and mini-drama scripts should be more than slices of life. True-life experiences should be avoided here.

Nonfiction - Timely, offbeat, universal, or obscure topics must be presented in a fashion engaging enough to pull the readers through from the first paragraph to the last. Entertaining enlightenment will be the primary trait for this category.

Each entry will be rated holistically as a "1", a "2", a "3", or a "4", with a "4" rating being the highest or best rating it can receive.

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Deadline Reminder: Send entries by May 1, 1985.

FOR THE WRITE REASONS, encourage your students to write about people, things, and facts - in that order. People are interested in people. Life for human beings is the universal subject of our anthology project.

Lincoln Intermediate Unit No. 12's Creative Writing Contest* for Adult Education Students Enrolled in PDE-sponsored ABE, GED, ESL and Basic Literacy Programs

Three Entry Categories - An adult may enter one piece of writing in poetry, one piece of writing in prose fiction, and one piece of nonfiction prose.

Three Entry Levels - The writing of ABE, GED, and ESL students will be judged separately.

*The main component of the L.I.U.'s 1984-85 310 Project No. 98-5013, Publishing an Anthology of Adult Student Writing: A Partnership for Literacy.

Appendix B(Cover Letter)

Lincoln Intermediate Unit No. 12

P.O. BOX 70 • NEW OXFORD, PENNSYLVANIA 17350 717-624-4616

George E. Rutledge
Project A.B.E.-I.U.12
619 S. Edgar St.
York, PA 17403
(717) 854-4154

Dear Adult Education/Basic Literacy Program Director:

As project coordinator of the Lincoln Intermediate Unit's 1984-85 310 Project No. 98-5013, Publishing an Anthology of Adult Student Writing: A Partnership for Literacy, I am eager to receive original pieces of creative writing by your adult education students. The adult student writing published in this anthology will be selected from the top entries submitted to me by cooperating staff members of PDE-sponsored ABE, GED, ESL, and Basic Literacy (JTPA-SEG)programs.

Each program may submit up to three entries in each applicable category. There will be three separate entry levels: ABE, GED, and ESL. A student may enter one, two, or three pieces of writing(one poem, one fiction piece, and one short nonfiction work). In turn, program directors/supervisors may submit up to 27 pieces of student writing(3 writing levels x three writing categories x top 3 pieces in each category). It is crucial that program directors or other professional staff members and their adult students sign the student consent forms indicating that all pieces of writing are the original compositions of officially-enrolled adult students.

As you will see from the enclosed brochure, your students will have a great degree of flexibility in terms of topics and approaches. Instructors should feel free to discuss student ideas, talk about forms and formats, and read and react to their students' initial and early drafts. They are encouraged to promote peer responses among their students because that is the way writers often work. They write, rehearse, react to or seek responses to their developing pieces, and then they revise. The students have the choices and the responsibilities; they have authored and crafted their own short pieces.

The deadline for submission of official entries is May 1, 1985. A team of trained judges will read and rate all entries without knowing who the students are and where they are studying. The anthology that we plan to publish will include the top three entries in each category and selected honorable mention pieces in all categories.

If you would like to receive a copy of our Write-for-Life(83-84)document or request additional support materials, please write to us. Very much encouraged by our 1983-84 310 Project activities and by the kinds of student writing we have seen, we are continuing to advocate the WRITE causes in ABE/Basic Literacy programs.

Thank you for passing this information on to your supervisors and instructors.

Sincerely,

George E. Rutledge

George E. Rutledge
Instructor/Coordinator,I.U. 12

Appendix C(Student Consent Form)

Lincoln Intermediate Unit No. 12

P.O. BOX 70 • NEW OXFORD, PENNSYLVANIA 17350 717-624-4616

Publishing an Anthology of Adult Student Writing: A Partnership for Literacy

STUDENT CONSENT FORM

1. As an adult student enrolled in an ABE, GED, ESL, or Basic Literacy program sponsored by the Pennsylvania Department of Education, I submit the attached entry for consideration by the judges as part of the student writing contest being conducted by the Adult Basic Education staff of the Lincoln Intermediate Unit(I.U. No. 12).

2. I understand that my writing contest entry might be published in an anthology of adult student writing if my entry is selected as one of the top entries in the writing contest. I agree to release all publication rights to my entry to the Lincoln Intermediate Unit and the Pennsylvania Department of Education(PDE).

3. I understand that no prizes will be awarded and no payment will be made as a result of this entry.

4. I understand that my name will appear with the entry and that the name and location of the adult education program that is sponsoring my entry might appear each time my entry is published.

5. I understand that my entry will not be returned. If I want a copy, I will have one prepared before I submit the entry.

6. I submit this entry with the understanding that it is my original work. Although my fellow adult students and/or my instructor(s) may have read and commented on earlier drafts of this entry, the copy that I am submitting is the result of my writing, evaluating, and revising. I accept responsibility for and claim sole authorship of my entry.

Student's Full Name_____

Student's Signature_____

Name and Address of Sponsoring Adult Education Program:

Name of Sponsoring Adult Education Staff Member:

_____

Sponsoring Adult Education Staff Member's Signature:

_____

Date of Submission:_____

Send with entry to:

George E. Rutledge
Project A.B.E.-I.U. 12
619 S. Edgar St.
York, PA 17403
(717) 854-4154

POSTSCRIPT

The project coordinator/anthology editor of this Section 310 1984-85 Project received all submissions and selected, edited, and published those entries included in this anthology with the understanding that they were the original work of adult students enrolled in ABE, GED, ESL, and Basic Literacy programs sponsored by the Pennsylvania Department of Education. Although the students' fellows students and/or instructors may have read and commented on early drafts of each piece of writing, all of the adult student writers have signed a statement indicating that what they have submitted is the result of their writing, evaluating, and revising. They have accepted responsibility for and claim sole authorship of their entries.

George E. Rutledge, Anthology Project Coordinator
PROJECT A.B.E.-I.U. 12
The Little House
619 Edgar Street
York, Pennsylvania 17403
Phone: 854-4154

PREFACE

This collection of adult student writing is the product of Section 310 1984-85 Project No. 98-5013, "Publishing an Anthology of Adult Student Writing: A Partnership for Literacy," conducted by the Lincoln Intermediate Unit No. 12 and funded by the Pennsylvania Department of Education. ABE (Adult Basic Education), GED (General Educational Development), ESL (English as a Second Language), and Basic Literacy students perform academically over a broad range, from beginning readers and writers to brush-up and advanced levels. The adults who participated in this writing project were encouraged to adopt a Write-for-Life philosophy, using writing to enhance their own personal growth and development as well as the well-being of their families and communities. Write-for-Life advocates believe that daily writing activities can help make all of us better thinkers, learners, and writers.

Readers of this anthology need to understand that these writers are typically adults who have been educationally disadvantaged and are now taking advantage of the opportunity to help themselves by improving their basic skills in adult education/basic literacy programs throughout Pennsylvania.

Appendix F

SOME RECOMMENDED WRITE-FOR-LIFE RESOURCES FOR ABE/GED/ESL/BASIC LITERACY TEACHERS: AN ANNOTATED BIBLIOGRAPHY - 1985

Allen, T.D. Writing to Create Ourselves: New Approaches for Teachers, Students and Writers. Norman, Oklahoma: University of Oklahoma Press, 1982.

Allen worked with students of predominantly Native American origins, many of whom used English as a second language, but her methods work equally well with any students previously uninspired by traditional approaches to language use. By helping students discover what it is they have to say, they are motivated to gain language skills. By writing, we create ourselves. Students learn grammar and syntax in their functional capacity so that someone else will want to read what they have to say.

Apps, Jerold W. Improving Your Writing Skills: A Learning Plan for Adults. Chicago, Illinois: Follett Publishing Company, 1982.

Written for adults who must write as part of their day-to-day activities, this book starts with a guide for assessing writing problems and then suggests a way of correcting them - a "learning plan." It explains how to select courses, conferences, correspondence programs, and other resources. Writing exercises are presented throughout the book so the reader can practice immediately the various skills discussed.

Barasovska, Joan. I Wish I Could Write. Syracuse, New York: New Readers Press, 1978.

Especially valuable as a resource for ABE/Basic Literacy teachers, this little book offers twenty-five lessons which grew out of the author's class for encouraging students to write creatively. There are several thought-provoking topics, suggestions for presenting the topics, and examples of writing by the author's students. Very appropriate for working with reluctant writers.

Bernhardt, Bill. Just Writing: Exercises to Improve Your Writing. New York: Teachers and Writers Collaborative, 1977.

This workbook is designed to help students realize that writing is an activity for/of life. The book has four major divisions: an overview that suggests the complex nature of writing, basic exercises for student writers who encounter fundamental writing problems, advanced exercises for those who have mastered the fundamentals, and research activities for writing instructors. It encourages students to discover connections between writing and the world they live in. They can write about the things that really mean something to them. Good for teachers who want to study the writing process from inside.

Bloom, Janet, ed. Talking Poetry, Hablando Poesia. New York: Teachers & Writers Collaborative, 1981.

This is a bilingual anthology comprised of work done at Casita Maria, a senior center in Spanish Harlem. ESL teachers might find it to be an excellent source of writing ideas and class discussion topics. It is a touching book which expresses the nuances of feeling generated when people attempt to bridge a cultural gap.

Blot, David and David M. Davidson. Put It In Writing - Writing Activities for Students of ESL. Rowley, Massachusetts: Newbury House Publishers, Inc., 1980.

Put It In Writing responds to the needs of intermediate and advanced ESL students. It offers a variety of writing activities designed to help students develop competency and versatility in written expression. Six types of exercises cover both creative and expository writing skills. Students work through semicontrolled writing, story completion, model compositions, dialogs, and reading/writing exercises. The material addresses a range of universal concerns.

Blot, David and David M. Davidson. Write From The Start. Rowley, Massachusetts: Newbury House Publishers, Inc., 1984.

Challenging the popular misconception that ESL students will be neither capable of nor interested in writing paragraphs or compositions until they are a year or two into their studies, the authors contend that once students become interested in the subject matter, they engage actively in learning the techniques necessary to express ideas in written form. This beginning-level text is based on the counseling-learning approach to language teaching. Its structured exercises motivate and guide students through interesting and successful writing activities.

Burke, Clifford. Printing It - A Guide to Graphic Techniques for the Impecunious. Berkeley, California: Wingbow Press, 1972(T & W).

Burke gives his readers everything they will need to know to produce anything from a poster to a complete book with "style and beauty." Since most adult educators place themselves in the impecunious category in terms of program budgets, a book that helps us do a printing job without expensive equipment is a welcomed resource. It is a standard guide for the novice in this field.

Crowell, Sheila and Ellen Kolba. Practicing the Writing Process. New York: Educational Design, Inc., 1985.

This skillbook is entirely devoted to the writing process. It is designed to help eliminate common student writing problems such as the inability to get started and the difficulty of organizing a piece of writing. It gives ABE students experience in the major kinds of writing required in the adult world and on the job. Prepared for students with low reading levels(4-5), it can be used individually or in a classroom setting. Major topics are prewriting, writing, and revising and editing.

Danish, Barbara. Writing as a Second Language. New York: Teachers and Writers Collaborative, 1981.

This text/workbook is for anyone who needs or wants to be fluent in writing, who is interested in seeing what writing is made of, and who learns best by doing. For teachers, each workbook exercise is accompanied by easy conversions to classroom teaching. Specific topics include responding to student writing, knowing where grammar fits in, helping students with spelling problems, freewriting, and finding a subject. This is a very friendly book for Write-for-Life advocates.

Dressman, Michael R. "When You Tell Them to Write and They Ask, 'Why Bother?'" Confronting Writing Obstacles, (Ed.) Donald R. Gallo, New Britain, Connecticut: Connecticut Council of Teachers of English, Fall 1977, pp. 11-14.

This a stimulating article for ABE teachers to read before they attempt to talk to their students about the value of writing on the job, in school, and in society.

Elbow, Peter. Writing Without Teachers. New York: Oxford University Press, 1973.

This fascinating book outlines a practical approach for learning how to write. Elbow's approach is especially helpful to people who get "stuck" or blocked in their writing. It includes guidelines for freewriting exercises and suggestions for keeping a diary. It provides techniques for both the writer and the reader on how to react to one another, and it includes advice on how to avoid pointless arguments. Elbow challenges the traditional model of the writing process.

Elbow, Peter. Writing With Power - Techniques for Mastering the Writing Process. New York: Oxford University Press, 1981.

Elbow presents a broad spectrum of writing techniques, many of them new. He shows a writer how to mobilize both free creativity and critical awareness and use these conflicting modes to enhance each other. This book shows how to develop natural ability in writing and use it consistently. It is excellent for adult educators who desire to improve their constructive response skills.

Heyer, Sandra. Picture Stories For Beginning Composition. New York: Regents Publishing Company, Inc., 1983.

Supporting the findings of recent research which show that writing can be started very early in a basic ESL course, this book is for all beginning students of English. Students listen and follow the drawings as the teacher tells them a humorous story. Students are guided through comprehension questions, silent reading, cloze-type exercises, question making, and dictation. In the final exercise, students write the story guided only by the illustrations and cue words.

Jacobi, Ernst. Writing at Work: Dos, Don'ts and How Tos. Rochelle Park, NJ: Hayden Book Company, Inc., 1976.

Informative and easy to read, this book offers practical advice that helps business, technical, and professional people or students in writing courses to make their writing sharper and more persuasive. It deals with a variety of writing tasks such as writing letters, reports, newsletters, and long proposals.

Kalister, Rose Ann. "The Adult Learner in the Writing Center: Teaching Techniques," Paper presented at the Annual Meeting of the Writing Centers Association, May, 1981 (ED 209 674).

A writing center course designed for adult learners offers features that will work in either a credit or a noncredit course.

Kaminsky, Marc. What's Inside You It Shines Out Of You. New York: Horizon Press, 1974(T & W).

This book has become a classic in the field of humanities and the aging. Kaminsky, a poet and project coordinator, describes how he moved a group of older men and women to express the dreams, memories, desires, and histories of their lives as poetry. The book is filled with anecdotes and with the poems that came out of Kaminsky's workshops. Adult educators should find this book to be an inspiration and a resource for writing workshops or units on poetry.

Kennedy, Katherine and Stephanie Roeder. Using Language Experience with Adults. Syracuse, New York: New Readers Press, 1975.

This little book gives advice on how to get ABE/Basic Literacy students to tell and write about their personal experiences. It discusses four ways to develop language-experience approaches: dictation, transcription, directed writing, and free writing. The stories that students write will have strong interest appeal and will use words and structures that they know.

Lodwig, Richard R. Career English. Rochelle Park, NJ: Hayden Book Company, Inc., 1981.

The book is directed towards the concerns of students going on either for more education or for jobs. The "English" part deals with the language skills essential to getting and keeping a job. The eleven chapters involve students in basic English activities: speaking, listening, writing, reading, interviewing, notetaking, and researching. Interspersed throughout the chapters are case-history interviews with workers in a variety of careers.

McAndrew, Donald and Thomas J. Reigstad. Training Tutors for Writing Conferences. Urbana, Illinois: National Council of Teachers of English, 1984.

This book offers a procedure for training tutors - staff or students - to respond to a writer's work in a one-to-one context. It trains tutors to respond properly in conferences and to recognize the hierarchy of concerns in developing a good composition - concentrate on clear thesis or focus before concentrating on spelling. The book includes sample evaluation forms and a structured guide for the tutor training program. It is appropriate for high school or college tutors.

Markstein, Linda. Write Now! Everyday Writing Tasks - Intermediate Level. New York: Regents Publishing Company, Inc., 1984.

Students can learn how to write simple invitations, accept invitations, arrange meetings, give directions, etc. Each task is conceptualized, teaching the student about the writing process and the mechanics of writing. Each unit opens with a delightfully illustrated, captioned story which establishes the context, introduces the language and functions, and motivates the practice tasks which follow.

Matthews, Dorothy, ed. Producing Award-Winning Student Poets. Urbana, Illinois: Illinois English Bulletin, Spring 1981(Vol. 68, No. 3).

Alta Farr Blakely's "Some Techniques of Teaching Poetry I Have Found Successful in the Classroom,"(pp.17-29) and Owen V.N. Hein's "Poetry Is Process"(pp.55-57) are excellent articles on the purposes and processes of poetry writing and study. They

offer direct applications as a Write-for-Life approach to creative writing. The contributors use many examples of student work. This book gives teachers many ideas on how to get their students to immerse themselves in detail.

Matthews, Dorothy, ed. Producing Award-Winning Student Writers - Tips from Successful Teachers. Urbana, Illinois: Illinois English Bulletin, Fall 1982(Vol. 70, No. 1).

The opening piece, "Techniques Used by Illinois Teachers of Published Students: A Study of Similarities," by George Seidenbecker concludes with a summary of similarities among the techniques used by many teachers(pp.2-12). Another article,"Do We Get to Write Today?: A Report From a Small-Town School," by Rosemary Randolph should be a good piece for staff motivation(pp.52-55). It is a process-centered approach based on teaching experiences with students of varying abilities.

Murray, Donald M. Learning by Teaching: Selected Articles on Writing and Teaching. Upper Montclair, NJ: Boynton/Cook Publishers, Inc., 1982.

This collection contains twenty-nine articles that Murray, a pioneer of the process approach to teaching writing, has written. It is divided into two main sections, "The Process of Writing" and "The Process of Teaching." Murray looks at writing and teaching from the perspective of a working writer and teacher. His pieces are stimulating and practical.

Turbill, Jan, ed. No Better Way to Teach Writing. New South Wales, Australia: Primary English Teaching Association, 1982(NCTE).

This book reports the results achieved by twenty-seven teachers in the St. George Writing Project, a year-long Australian trial of the conference approach. The book describes how to launch writing activities, organize classrooms, have conferences, support writing activities, publish the writing, and evaluate the results. Participants conclude that there is no better way to teach writing. This work should be especially good for ABE/ESL teachers.

Turner, Richard H. The Letters You Write(Follett Success Skills Series). Chicago, Illinois: Follett Publishing Company, 1982(Cambridge).

Especially good for ABE students, this book provides activities that teach about the parts of a letter, the different kinds of letters, effective letter writing, and the postal service. It has twenty-one two-page lessons and a final examination.

Utah State Office of Education. "Adult Education Basic Skills Task Force: Writing Skills," Salt Lake City, 1982(ED 219 795).

The basic communication skills task force consisted of twelve adult education teachers from several local programs. The task force developed basic skills curricula for reading, writing, speaking, and listening. The curricula materials are contained in three separate booklets: (1) Reading, (2) Writing, and (3) Speaking and Listening. Each booklet contains pretests, remediation exercises, post tests, and additional resource materials for selected basic objectives; and reflects a developmental beginning for continuing work on basic adult skills curriculum. Materials in this booklet may be duplicated, adapted, and/or

enriched - as long as they are well used.

Weinstein, Carole and Bonne August. "Applied Writing: A Writing Skills Curriculum for Adult Learners," Albany, New York: New York State Education Department, June 1981(ED 216 709).

This writing skills curriculum provides ABE teachers with a perspective on intended writing goals for their ABE students, delineates specific writing objectives, and presents a framework within which writing activities can effectively take place. An excellent source of process-oriented writing activities.

Willis, Meredith Sue. Personal Fiction Writing - A Guide for Writing from Real Life for Teachers, Students, and Writers. New York: Teachers and Writers Collaborative, 1984.

This is a complete and practical guide for teachers of writing at all levels. The six basic chapters treat the writing of fiction as a natural process that anyone can do with pleasure. Advice on teaching fiction is illustrated with numerous examples by student writers and adult writers. This book also includes a useful index of writing ideas that are suited to particular reading levels. The six chapters deal with describing places, people, and action, writing dialogue and monologue, and creating structure. There are 356 specific writing assignments, all of them classroom tested.

Wolfe, Denny and Robert Reising. Writing for Learning in the Content Areas. Portland, Maine: J. Weston Walch, Publisher, 1983.

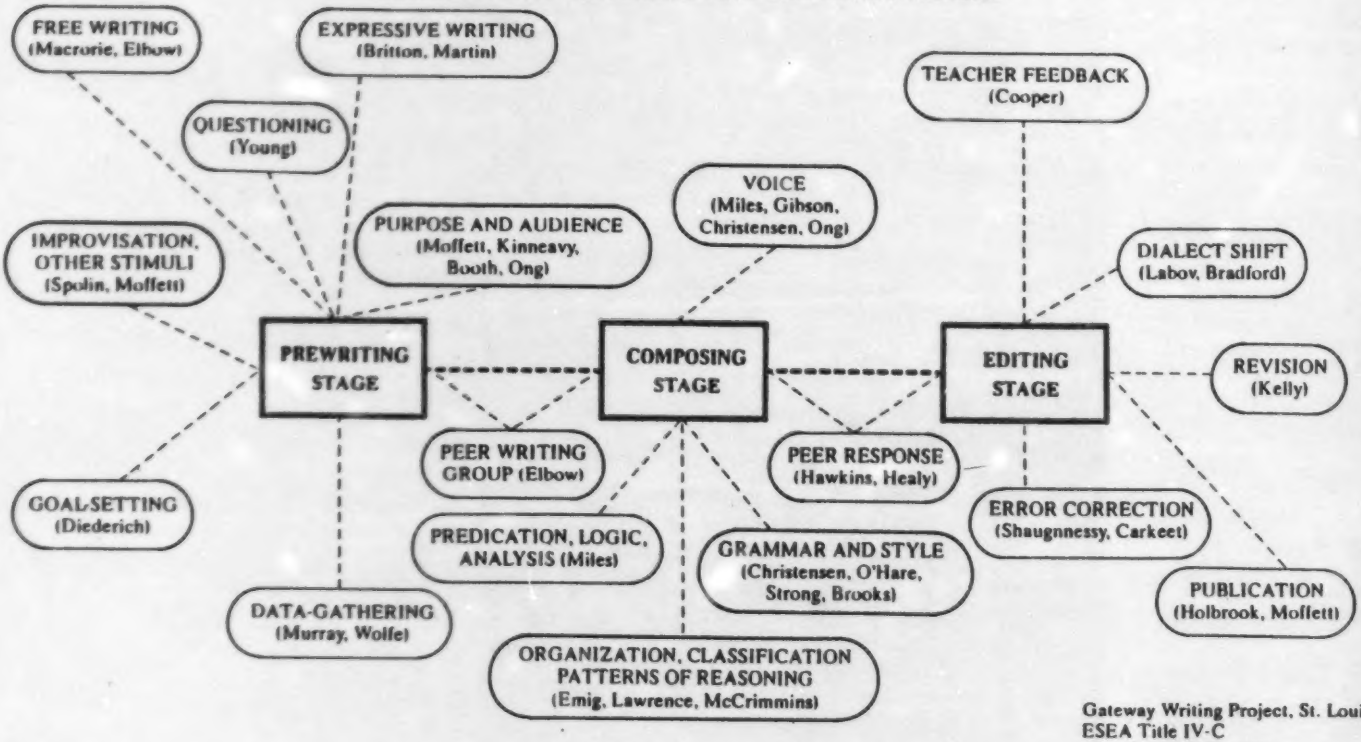
This across-the-curriculum book shows how writing can become a way of teaching and learning. Separate chapters are devoted to English, social studies, mathematics/science, business, and vocational education. Complete with an excellent chapter on evaluation, this text for staff is a process approach to writing for learning.

Ziegler Alan. The Writing Workshop - Vol. 1. New York: Teachers and Writers Collaborative, 1981.

This excellent resource text, which contains a very helpful unit on student publication opportunities, backs up numerous practical suggestions for teaching creative writing with discussions of the writing process and theory. This book is for teachers of all levels who want a clearer understanding of how to inspire and nurture good writing. It is also good for teachers who want to make the composing process part of their lives. Classrooms can become writing workshops.

Appendix G(Model of Writing Process)

MODEL OF THE TEACHING AND WRITING PROCESS



Gateway Writing Project, St. Louis
ESEA Title IV-C
(Revised, BAWP, 1980)

Publishing Student Writing

Appendix H

Jayne Nishizaki

MULTILINGUAL VOICES

Promising my students that their writing would be published in a class magazine had been a time-honored technique of mine to generate excitement in my writing classes. However, last year, when I made the same promise to my newly-formed ESL writing classes, my students were less than enthusiastic; they were politely indifferent. It was not until days later I discovered the reasons: the students did not believe me, and they did not believe they had anything to say in English because they could not write perfectly.

Beginning the year knowing that my students expected me to teach them perfection, and that I expected them to learn a communicative process, made me doubt that we would publish. But as we struggled through the first writing assignments, I rejoiced as I saw the tentative beginnings of their voices, powerful voices struggling for the words to speak their hearts. But I still did not mention publishing; they were not ready to speak their hearts yet.

Trust deepened in my students and so did the resonance in their voices. Their voices, now just a quiet whisper, spoke of survival in spite of war, of grief for lost family and country, of happiness and frustration in their new lives. Those whispers were written to me only; I hoped soon those whispers could touch more hearts than my own.

After a few months, I began to mention publishing again: first, in each student's individual conference and then in our whole-class share-and-respond sessions. Casually I would mention that a piece should be in our magazine. The story would be starred and tucked away in the writer's yearly portfolio, but the mention of the magazine was usually forgotten. Occasionally, I would ask the artists in the class to illustrate their writing, but after the picture and the piece were displayed, they were tucked again into the portfolio.

At the beginning of second semester, my students' voices were singing, laughing, and crying; I knew it was time to publish. I reminded them that if writing really communicated, if it really spoke to people's hearts, then our writing was ready to speak in our magazine. We started with a contest to select our title Stuffed into a box were cards with thirty possible names, but the unanimous choice was "Multilingual Voices." After I posted the magazine's new name, we began a cover contest. Soon the walls were covered with samples, but once again the choice was unanimous: a chorus of people from many cultures, mouths wide-open and proud. When the finished cover was hung, excitement transformed voices into shouts: When will we see it? How many copies will I get? Will I really have something in it?

We developed a timeline charting deadlines and activities, classwork times and magazine times. During magazine times, out came each writer's portfolio with these directions:

1. Carefully read all your writing assignments.
2. Celebrate your improvement.
3. Choose the best two or three pieces that are the strongest, most powerful.
4. Revise. Revise. Revise.
5. Call your response group together.
6. Edit.
7. Make that final copy the best ever!

I did very little during these times. My voice was no longer necessary.

As the final drafts were submitted, off they went to be typed by parents, students, and kind secretaries. Those who were not writing developed a list of pictures needed for illustrations; others drew them; others sorted through ready-made pictures in my xerographic art packs. When the typed copy was finished, the students edited their copy one more time, and corrected mistakes with white-out and black pen. Then a group of editors was selected to group the pieces, choose titles, and organize chapters. After the chapters were identified, others laid them out on graph paper. Fifty-six pages later, the finished copy was delivered to the district printers.

(Continued on page 16)

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School of Education
University of California
Berkeley, California 94720
(415) 642-0963

George Rutledge, Co-Director
Penn. State Univ. Writing P.
LIU Writing Project Coord
P.O. Box 70
New Oxford, PA 17350

MULTILINGUAL VOICES *(Continued from page 15)*

Boxes filled with 500 copies were returned during class. I pulled out a copy and flashed it; the students sat silently for a few seconds, and then erupted into a chorus of cheers. After scrapping the lesson plan for the day, we had a publishing party. The students read their stories to each other; they laughed together; they cried together; they celebrated together. Then I just watched and marveled as they asked their friends to autograph the pieces each had written.

We wrote a cover letter and presented our magazine as a gift to relatives, teachers, administrators, district board members, and other ESL classes in other districts. For many days after, students shared the compliments they received from teachers and students; they laughed that so many asked if the war stories were true, yet the students were grateful for the opportunity to share their experiences with their new friends.

My students finally understood that even though they were still learning the English language, their developing voices were powerful and strong. Finally, they saw the evidence for the truth of the proverb our classes had adopted:

Life and love are like young rice;
Transplanted, they still grow.

My students, with their transplanted lives, hearts, and voices, had grown, and now they were helping others to grow.

This year began differently. This year my students asked, "How soon do we begin our magazine?"

Jayne Nishizaki is a Fellow of the Area III Writing Project, University of California, Davis.

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Appendix I(Program List)

Publishing an Anthology of Adult Student Writing: A Partnership for Literacy

Participating Programs & Staff Sponsors

Allegheny I.U. - No. 3
JTPA Program
Pittsburgh
Hope A. Paden

Allegheny I.U. - No. 3
Pittsburgh
William J. Puskar

Allentown State Hospital
Adult Basic Education
Allentown
Cecilia Eggers

The Center For Literacy, Inc.
Philadelphia
Jeanne H. Smith

Harrisburg State Hospital
Education Department
Harrisburg
Jayne L. White

Intermediate Unit 1
Adult Learning Center
Uniontown
Rita Bates

Lancaster-Lebanon I.U. 13
Adult Education
Lancaster
Elizabeth Ann Savitsky

Lebanon Adult Education Center
Lebanon
Ms. Jerry Kirsch Chandler

Lincoln I.U. No. 12
GED Class at Eastern H.S.
Wrightsville
George E. Rutledge

Women's Program
Lutheran Settlement House
Philadelphia

School District of Penn Hills
Adult Basic Education
Pittsburgh
Frank Voliero, Jr.
Richard Krugiak

Project A.B.E. - I.U. 12
York
George E. Rutledge
Dorothy Forry
Eva Sanchez
Carol McKulik

State Correctional Institution
at Huntingdon
JTPA ABE/GED Program
Huntingdon
Kathleen A. Crilly

State Regional Correctional Facility
Mercer
Martha Bruce-McSwain, Ph.D.

Titusville Area School District
Adult Education - GED Program
Titusville
Julie Ann LaFuria
Ken Winger

Tuscarora I.U. No. 11
JTPA ABE/GED Program
Lewistown
Carol Molek

Waynesboro Area School District
Adult Education Program
Waynesboro
Robert L. Owens
Kenneth L. Franklin
Mary Jean Bechard

York Adult Learning Center - I.U. 12
York
Victoria A. Rutledge

THE CENTER FOR LITERACY, INC.
3723 Chestnut Street
Philadelphia, Pennsylvania 19104
(215) 382-3700

FOR MORE INFORMATION:
Richard Wells
Literacy Information
(215) 382-3850

For Immediate Release

CENTER FOR LITERACY STUDENTS WIN WRITING RECOGNITION

Stories and poems written by four students from The Center for Literacy have been chosen for recognition in a state-wide adult student writing contest.

The contest, part of a project to recognize the writing achievements of adult students, was funded by a grant from the Pennsylvania Department of Education.

The winning entries will be published in August in an anthology entitled Our Words, Our Voices, Our World.

Sharon Hopkins took third place in the ABE (Adult Basic Education) Poetry division with her poem "Love Inspired."

In the ABE Prose Non-fiction division, Lois Thomas took third place with "A Concerned Parent." Cloleen Greene and Dolly Williams both received honorable mention for "I" and "Dolly and Her Children," respectively.

-more-

All four writers are students at The Center for Literacy, Philadelphia's largest and oldest literacy program.

Before enrolling at The Center for Literacy, none of these soon-to-be-published authors could read or write very well.

Each student will receive a certificate of recognition and the satisfaction of seeing their words in print.

-30-

University City News, Friday, July 26, 1985 Page 7

Literacy Center Students Win Writing Recognition

Stories and poems written by four students from The Center for Literacy, located at 3723 Chestnut Street, have been chosen for recognition in a statewide adult student writing contest.

Contest winners Sharon Hopkins, Lois Thomas, Colleen Greene and Dolly Williams will each receive a certificate of recognitions and all winning entries. Our Words, Our Voices, Our World, this August.

The contest, part of a project to recognize the writing achievements of adult students, was funded by a grant from the Pennsylvania Department of Education.

Adult students: In their own words

By Gordon A. Freireich
York News Editor

George Rutledge had an idea: Why not publish a book containing the best writings of students in adult education programs in Pennsylvania?

"Our Words, Our Voices, Our Worlds" is the result. It is subtitled, "Selected poetry and prose by Pennsylvania's Adult Basic Education Students."

Rutledge is a coordinator/instructor of Project A.B.E. (Adult Basic Education) in York, a program of the Lincoln Intermediate Unit 12. In 1983-84, he was coordinator of a "Write for Life" program for the state. He applied for a state grant to gather the best writings from across the state and publish a booklet.

He was given $4,200 from the Pennsylvania Department of Education.

Letters were sent out to all public and private schools across the state asking if they had adult education programs and, if so, would they be willing to participate. Rutledge says he was "very pleased by the response."

Each program held contests to determine which writings would be submitted.

The astonishing results range from simple poetry to the shattering reality of a gritty work called "Rape Is All Over" by a Philadelphia student, Helen White.

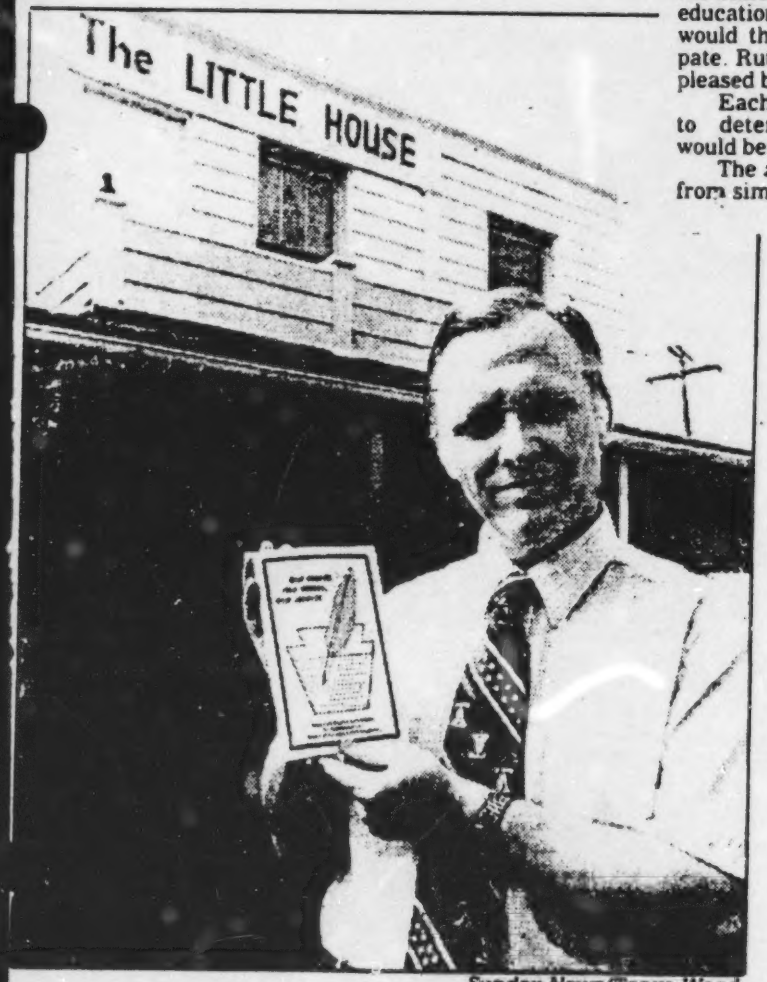
York County is represented by several authors. Penny Leiphart of Wrightsville contributed a poem and did all the illustrations for the 68-page booklet. Gladys Cordero and Irma L. Curet, English as a Second Language students, are also represented in the book.

Nearby Waynesboro also has a number of students who submitted articles. James E. Correll, Waynesboro, won a second place honor in the poetry contest for his work, while Lourene A. Stoops won first place in prose. Both were GED students. Victoria L. Mickley took a first place in prose for ABE students.

Rutledge said 500 copies of the anthology were published by GAM Printers of Gettysburg. They are being distributed free to participating schools. He hopes to continue the project next year.

Rutledge has been in adult education for six years. Before that, he taught at the Dallastown High School for 15 years. He described adult education students as 16 years old or older and out of school. "Most are over 18 years old," he noted.

The Project A.B.E. in York has 143 students in it.



Sunday News/Tanya Wood

George Rutledge holds a copy of "Our Words, Our Voices, Our World"

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